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AMERICAN ART NEWS

Editor - - - PEYTON BOSWELL
 Manager - - - S. W. FRANKEL
 Advertising Manager - - C. A. BENSON
 Peyton Boswell, President; S. W. Frankel, Treasurer;
 C. A. Benson, Secretary.
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SOCIABILITY AND ART

News items relating to artists and their doings from all over the United States show very plainly that the art world is turning once again to a very decided interest in the social element in making art sales. Thus we have the growing custom through the West of exhibiting pictures in the larger hotels, and Philadelphia has revived the custom of "Artists' Week," a plan of opening painters' studios to the public so that the people will have an opportunity to get in closer personal touch with the artists. Another recent example of this revived influence was the plan adopted by the American Water Color Society of having afternoon teas as a part of its annual exhibition, an experiment that had a marked effect on the attendance at the show, as well as increasing its social influence.

Artists in general have burdens enough in connection with selling their pictures, and dealers likewise, so that one must hesitate to advocate anything that will augment the expenses unless the reward seems certain. But there can be no question that the social element enters very largely into the question of selling pictures. Every elderly artist in New York city, for example, will recall the golden days when the National Academy of Design was on Twenty-third Street and when its opening reception ranked among the leading social events of that era. Sales at the National Academy and the Water Color shows rose to splendid heights; and the social setting had much to do with creating this very desirable financial result.

The greater the attendance at any exhibition the greater the number of possible "prospects." To exhibit works of art in a crowded hotel is to profit, maybe, by the generous emotions awakened by a good dinner. To keep "Artists' Week" is a powerful social influence towards making sales. And the addition of the social rite of afternoon tea to an exhibition is not without its appeal as a means of selling art.

It is apparent that artists all over the United States are beginning to realize that they have neglected something in their struggle for economic independence. They are on the right track.

ART IN EUROPE

That recurring phenomena of human psychology which follows prolonged conflicts between nations and which may be called "war fatigue," appears to have gripped the art worlds of France and England, according to an interview with Charles H. Woodbury, marine painter of Boston, who has recently returned from a trip to those countries as one of the members of the Carnegie Institute international exhibition jury.

In the course of his duties Mr. Woodbury looked at many paintings in Paris and London and he said that he saw very few good works in either of the great art capitals. This condition was ascribed to the great depression in the foreign art world, in common with that of

all phases of human activity abroad, due to the status of politics and finance. Out of this state of affairs Mr. Woodbury had come to the conclusion that if the future of art belongs anywhere it lies in America.

Reports of art activities in Paris and London coming to THE AMERICAN ART NEWS, do not bear out the pessimistic tone of Mr. Woodbury's viewpoint, nor is there anything in the world's condition to cast doubt on the future of art, which endures above all wars and the fruits of war. It is gratifying, however, to know that so eminent an authority believes the future "lies in America, if anywhere," for, in so far as future art is concerned, his is an opinion that must be held by every observer of the westward progress of the arts.

ART DOESN'T PREACH

Preaching is in fashion. Not the orthodox kind from the pulpit on the Sabbath but by laymen. We are preached at about our political and financial affairs, city, state and national; we are preached at about women's clothes, or lack of them; we are preached at about the morals of the stage by clergymen, and about the morals of the church by members of the theatrical profession. If much preaching were a sign of grace we should be as are the angels in heaven. That is, if we all listened.

In this outpouring of ethics and moralities it is worthy of comment that only art is dumb. Our sculptures contain no plain or cryptic lessons; our pictures hold no moral instructions. We may be running to seed socially but we have no Hogarth among us to point our decline, to suggest the way to a reform. There has been so much passion and strife and death in the world since 1914 that mankind has grown weary of it all and goes seeking rest from gross emotions and profound sufferings.

Art is the recorder of beauty, of the spirit of repose. Artists are pioneers in the spiritual and physical worlds. And because art is mostly concerned these days with leading the world back to beauty, we suppose that is the reason why art isn't preaching. It has something better to do.

Obituary

LADY FEODORA GLEICHEN

Lady Feodora Gleichen, sculptor, who was a great-niece of Queen Victoria, died in London at the apartments in St. James' Palace which she occupied with her sister, Lady Helena Gleichen. She was in her sixty-first year. She was the eldest daughter of the late Vice Admiral Prince Victor of Hohenlohe-Langenburg, R. N., and Lady Laura Seymour, sister of the fifth Marquis of Hertford. Prince Victor was the son of Princess Anne Feodora of Hohenlohe, half sister of Queen Victoria, and daughter of the Duchess of Kent by her first marriage with Prince Emich Charles of Leiningen.

Lady Feodora inherited her artistic bent from her father, Prince Victor, who was a sculptor of sound accomplishment. She made her debut at the Royal Academy in 1892 with a bust of her late father. Busts of Queen Alexandra, Emma Calvé, Queen Victoria, and King Edward and a head of Kubelik were among her works.

ARTHUR D. ROZAIRE

Arthur D. Rozaire, landscape painter and an Associate of the Royal Academy of Canada, died at his home, 2224 Fourth Avenue, Los Angeles, of pneumonia. He was 43 years old. He moved to Los Angeles five years ago from Montreal, where he was born. He is survived by a widow and six children.

Three of Mr. Rozaire's works are hung in the Canadian National Gallery at Ottawa. He had judged paintings for the California Art Club, and examples of his work had been shown in Los Angeles at the exhibitions in the Museum of Art, Exposition Park, and in the Southwest Museum.

J. CAMPBELL MITCHELL

J. Campbell Mitchell, Scottish landscape painter, became ill while hanging his exhibits at the Paisley art exhibition, and died soon afterward at his home in Edinburgh. He became an Associate of the Royal Scottish Academy in 1904 and was made an Academician about three years ago. He is represented in the Pinakothek, at Munich, and in other galleries in various parts of the world.

ERNEST T. BEHR.

Ernest Theodore Behr, mural painter, died at his home in Rogers Park, near Chicago, after a long illness. He had executed important decorations in the State Capitol at Springfield, Ill., and in the Government Building at the World's Fair. The Robin Hood decorations in the Chicago Athletic Association were among his later work.

The decoration of theaters was latterly one of Mr. Behr's specialties, and he had achieved much success in this line.

A Poignant Rendering of Atmosphere



"NOVEMBER DAY"

In the artist's exhibition at the Babcock Galleries

By JOHN WESTERBERG

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from Page 4)

Martin does some nice work both in design and color in "Carnival" and "Yachting."

Boutet de Monvel contributes some inimitable sketches, but he must be taken more seriously, for his oils—one of a road lined with trees, and another of a church—are strong in construction. Dulac's "La Liseuse" and a still life are Post-Impressionistic in spirit. Louis Charlot, Seevagen, Mlle. Dayot, and de Gaigneron, the first Moroccan painter to be represented in this country, are also contributors.

Another exhibition at the same gallery consists of a series of water colors by Elenore Abbott, many of them illustrations for "Grimm's Fairy Tales" and others suggested by passages from Keats, Ellen Glasgow and Maxwell Struthers Burt. They are lovely in color and full of rich and delicate detail. The exhibition also lasts through March.

"Comparative Old Masters"

Novelty and quality are the outstanding elements of the "Comparative Exhibition of Portraits by Old Masters," at the Ehrich Galleries through March 25. The novelty is in the basic idea of the show and the quality is to be found in each of the eight canvases, ranging from the Italian and German schools of the early XVI century to the American school of the XVIII century as represented by a fine Copley.

This American school canvas is a full-length portrait of Brass Crosby, Lord Mayor of London, and was painted when Copley still retained his native vigor in art. The picture is both glowing in color and fine in its mere painting, but, better than this, it is vigorous with life, a quality that slipped from Copley's grasp so often in his later works in England.

All the pictures are finely representative. There is a sturdy "Portrait of a Gentleman" by Franz Hals, a graceful figure of the Marquis d'Acqueville by Aimee Du Vivier, a "Father and Son" of Tintoretto, a "Portrait of a Lady" by Lucas Cranach, one of the high lights for brilliant color; and "Lady Mary Hope" by Hoppner.

In the entrance room is shown a group of thirty-six drypoints by Walter Tittle, comprising twenty-two portraits of the chief members of the Conference on the Limitation of Armaments at Washington, including two representations of President Harding's head.

Seven English Modernists

Modern English art finds interesting representation at the Sculptors' Gallery in drawings, paintings and sculpture by seven artists. Jacob Epstein's sculpture ranges in diversity from the "Venus" and "Mother and Child" in his most abstract mood to the portrait busts which have so much compelling power and vitality. His portraits of Muirhead Bone and Admiral Lord Fisher and his "American Soldier" are all wonderfully spirited affairs into which has been breathed the very breath of life, while his presentations of Lillian Shelley and Mlle. Gabrielle Soene are stamped with something that speaks of personality in no uncertain terms.

Augustus John's drawings are facile and strong, and his paintings, such as "Woman's Head," are full of intensity. Gwen John, his sister, who has been accorded favorable comment among the Parisian critics recently, contributes drawings as strong as her brother's, and perhaps a shade more vital. J. D. Innes' "The Coast of Cerberie," in water color, deals convincingly with mass.

Wyndham Lewis is represented by drawings in the Vorticist manner, and Henri Gaudier-Brzeska by drawings and sculptures of a still different and equally extreme type of modern expression. Eric Gill's "Carving of a Woman," suggests inspiration from the primitive. The exhibition lasts through March 22.

First de Vlaminck Exhibition

New York has never before seen an exhibition entirely devoted to the work of Maurice de Vlaminck, so that the twenty-four paintings at the Brummer Galleries, through March 25, have a particular significance for those who are watching the various painters who, having accepted the premises of Cézanne, are proceeding to apply them according to their own individual ideas.

De Vlaminck's own particular bent becomes evident by contrasting the "Mont Valerien" of an earlier period, when he had adopted the principles of Cézanne but before he had found himself, with the canvases on either side of it, "The Oise at Auvers" and "The Oise at Valmondois," which mark the work of the present day de Vlaminck. His color has changed, for one thing—it has become deeper, he uses much black and deep blue, an occasional flash of red and the gleam of white.

There is a dramatic element in his color which goes well with his interest in the decorative. "Church at Jouy-le-Comte" comes from the artist who has found his own style of expression and has command of it. "Sail Boats" is strong with the strength of firm composition in its pattern of listless sails and sharp masts. A still life is a subject to which de Vlaminck brings especial originality, evident in his relation of the seemingly unrelated in decided unity of design.

Laurent Sculptures at Bourgeois'

Robert Laurent's sculptures at the Bourgeois Galleries have been admirably arranged, sufficient space permitting each to maintain its own particular individuality. And since there is such diversity of spirit in Mr. Laurent's work one carries away a just appreciation of the humor of his "Young Duck" and proud cocks, the whimsicality of "Flirtation," the austerity of "St. Christopher," and the ethereal beauty of the sweet flag, carved in wood, with almost unbelievable fidelity to the delicate, swaying plant.

His two "Flames," also in wood, have so much of the quivering, darting life of an ascending tongue of fire that at least one visitor at the exhibition remarked, "Those look like flames" before looking at the catalogue—a tribute which is hardly to be despised.

Some of Mr. Laurent's most significant pieces are in alabaster, such as "The Source," "Priestess," and "Claire" and "Mother and Child." In these the Oriental spirit is evident, not in imitation, but rather as a profound influence. Some of his finest work is evident in the first named and the last, both of them distinguished by their beauty of conception and free and flowing line. The exhibition lasts through March 25.

Horatio Walker at Montross'

Of the twelve pictures by Horatio Walker on exhibition in the Montross Galleries until March 25, it is the three water colors that are most distinguished. It is true Mr. Walker makes his water colors resemble oils; but that does not mitigate against their charm unless the gallery visitor sets his face against this use of the medium.

The artist should be allowed his own way of obtaining effects.

But there is no denying the sheer delicate beauty of the "Morning—Woman Milking," and the "Evening—Shepherd and Sheep," while the powerful construction and painting of the lusty figure of the *habitant* in the "Milk Woman of l'Ile d'Orleans" is in the finest tradition of the Barbizon school.

He also shows paintings of his marvellously pink-and-white pigs, dead and alive; men felling trees, and shepherds and sheep in the snow. Nowhere does Mr. Walker's hand falter or his color fail to respond to the soft brilliancies of that St. Lawrence island he has so long made his home and with whose life he has made us so familiar in the many years he has been painting it.